

Art Seminar Group

1/16/2024

Please retain for your records

WINTER • JAN – APRIL 2024

Tuesday, January 9, 2024
1:30 pm via Zoom

GUESTS WELCOME

Renaissance Rivalry (Part 1)

Elaine Ruffolo, Renaissance art historian

Rivalries can be dangerous and frustrating, but, they can also fuel great works of art. Renaissance masters were in constant competition to prove who was the best artist of their time, and sometimes the consequences were tragic. Patrons were in large measure responsible for setting up artists against each other in order to force them to outdo their rivals and thereby to surpass themselves, while making steady progress with the commissions at hand. Competition comes with a moral price tag, for it often goes hand-in-hand with envy, jealousy, and hatred; it can also lead to lying and deceit. In academic circles, a word that is inescapable when discussing Renaissance art is paragone. Paragone translated from Italian, generally means “comparison” and this theme of comparison was the backbone for much of the Italian Renaissance. Paragone was a major topic of debate during the early modern period, pitting artists, philosophers, and humanists against one another as they discussed the merits of differing topics. Whether it was the paragone between different arts like painting and sculpture, different fields like painting and poetry, or the comparison between different artists, artists and patrons relied heavily on comparison to fuel the development of art. The core of paragone was competition. Whether it was artists competing or different fields of art competing with one another, the Renaissance was fueled by this on-going competition.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, January 16, 2024
1:30 pm via Zoom

GUESTS WELCOME

Renaissance Rivalry (Part 2)

Elaine Ruffolo, Renaissance art historian

The two-part series continues. See the January 9 program description.

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Tuesday, January 23, 2024
1:30 pm via Zoom

GUESTS WELCOME

Renaissance Portraiture (Part 1)

Elaine Ruffolo, Renaissance art historian

The growth of Renaissance art portraits exploded in the 15th century, as part of a more significant cultural movement in which the space for individual achievement increased substantially. The expansion of trade, combined with a new focus on self-governance in Italy's political spheres, resulted in a large number of powerful and wealthy people who sought to capture their characteristics and keep them for posterity, resulting in an influx of Renaissance portrait paintings. Italian Renaissance portraits were proclaimed to depict one's religious devotion, morality, education, affluence, and even one's soul. In the 15th and 16th centuries, portraits played a vital role in every aspect of human life: childhood, politics, friendship, courtship, marriage, old age, and death. Furthermore, it was widely believed that a person's appearance mirrored their soul, with physical beauty indicating inner morality and virtue. Artists developed highly individual approaches to the representation of ideal beauty. In this lecture, Ruffolo will provide fresh insights into fundamental issues of likeness, memory, and identity, while revealing a remarkable community of Renaissance personalities – from princes, envoys, and merchants to clergymen, tradesmen, and artists.

\$15 fee for guests and subscribers (no fee for members)

Wednesday, January 31, 2024

GUESTS WELCOME

11:00 am The Women's Club of Roland Park (4500 Roland Ave) & Zoom

Winslow Homer and the American Sublime

Aneta Georgievska-Shine, professor of art history, University of Maryland

Exploring 19th Century American Art & Artists is a 6-lecture series. The late nineteenth century was an era of tremendous artistic experimentation. While discussions of the various developments of this period typically focus on European centers such as Paris or London, American painters were no less important in terms of the ways in which they departed from the academic tradition, with its long-established ideals about "beauty" or the "hierarchy of genres." In this series, we look at some of the key figures from this period and the ways in which they transformed the American visual culture through new ways of seeing and painting.

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The first lecture in the series focuses on Winslow Homer. Winslow Homer (1836–1910) is widely regarded as the greatest American painter of the nineteenth century. Unlike many of his peers, he showed particular interest in ordinary subjects: rural schoolchildren, hunting scenes, or the lives of recently emancipated African Americans. His uncompromising realism charted a new course for American art, which had been dominated by history paintings and portraits of the upper-class. No less significant was his contribution to landscape painting: rather than idealized vistas, he captured the sublime power of wild, untamed nature in spontaneous, gestural brushwork.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, February 6, 2024

GUESTS WELCOME

11:00 am via Zoom

Thomas Eakins and the New Realism

Aneta Georgievska-Shine, professor of art history, University of Maryland

Thomas Eakins (1844-1916) is best known for his resolute realism – whether in his investigation of the human form or in his representation of the natural world. Renouncing romanticized depictions of people and events, he insisted on getting as close to his subjects as possible. This was also one of the reasons for his embrace of photography. His taste for naturalistic representation would have a tremendous legacy, especially for the next generation of American artists known as the Ashcan School.

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Tuesday, February 13, 2024

GUESTS WELCOME

11:00 am via Zoom

George Bellows and the Pearls of the Gutter

Aneta Georgievska-Shine, professor of art history, University of Maryland

As one of the most prominent members of the Ashcan School, George Bellows (1882-1925) created works that challenged all established criteria concerning proper subject matter and style. His inspiration came from the rapidly changing urban landscape of New York, with its working-class neighborhoods, its construction sites, and its hidden bars and alleyways. Painted in a self-consciously rough and expressive manner, these scenes of daily life in the metropolis raised important questions about the boundaries between high and low art, proposing new aesthetic criteria for appreciation of an artist's mastery of his medium.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, February 20, 2024

GUESTS WELCOME

1:30 pm via Zoom

Renaissance Portraiture (Part 2)

Elaine Ruffolo, Renaissance art historian

The two-part series continues. See the January 23 program description.

\$15 fee for guests and subscribers (no fee for members)

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WINTER • JAN – APRIL 2024

Tuesday, February 27, 2024

GUESTS WELCOME

1:30 pm The Women's Club of Roland Park (4500 Roland Ave) & Zoom

Stanley William Hayter and the Atelier 17

Ann Shafer, independent curator

British artist Stanley William Hayter (1901–1988) founded a seminal printmaking workshop in Paris in 1927 called Atelier 17. The studio focused on experimental intaglio printmaking and drew to it many of Paris's most avant-garde artists: Alexander Calder, Joan Miro, Max Ernst, Leonor Fini, Nina Negri, David Smith, and Yves Tanguy, and others. Like so many, Hayter decamped Paris as the Germans invaded in the fall of 1939 and re-formed the workshop in New York City during WWII.

In the New York iteration, the workshop became a meeting place of European emigres and New York School artists like Robert Motherwell, Dorothy Dehner, Louise Nevelson, Gabor Peterdi, and Mauricio Lasansky. At the Atelier, European and American artists worked side-by-side, helping each other discover new ways of making and debating concepts. And while Hayter was the leader, he maintained his own artistic practice throughout. We'll look at the workshop itself and how it functioned and meet some of the artists who worked there, and then we'll look at Hayter's development as a thoughtful and experimental artist.

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WINTER • JAN – APRIL 2024

Thursday, February 29, 2024

MEMBERS ONLY

10:00 am – 3:30 pm

Bus pick up/drop off in the Central Presbyterian Church lot (7308 York Rd @ Stevenson Ln)

Members' Field Trip: George Ciscle on Eyewinkers, Tumbleturds, and Candlebugs: The Art of Elizabeth Talford Scott

George Ciscle, independent curator

Join curator George Ciscle on a field trip around Baltimore to view several of the exciting Elizabeth Talford Scott exhibits on view in our area. We will visit the Baltimore Museum of Art, the Reginald Lewis Museum, and the Maryland Center for History and Culture as we learn more about the life and work of Scott. ASG members will travel by bus, stopping for lunch at Mount Vernon Marketplace.

Twenty-five years ago, the Maryland Institute College of Art's (MICA) inaugural Exhibition Development Seminar (EDS) organized a landmark retrospective of Elizabeth Talford Scott's vibrant mixed-media fiber works that brought significant recognition to the artist and modeled innovative community-centered approaches to curation and interpretation. This fall, the Baltimore Museum of Art (BMA) is partnering with MICA and the Estate of Elizabeth Talford Scott at Goya Contemporary to build upon that legacy with an exhibition guest-curated by MICA Curator-in-Residence Emeritus George Ciscle and organized by BMA Associate Curator of Contemporary Art Cecilia Wichmann in dialogue with a new generation of EDS students. On view November 12, 2023, through April 28, 2024, and borrowing the same title as the original exhibition, *Eyewinkers, Tumbleturds, and Candlebugs: The Art of Elizabeth Talford Scott* features 19 stunning works by the artist, four of which are in the BMA's collection.

\$85 fee, members-only; register online here:

<https://www.artseminargroup.org/payment-by-credit-card/registration/members-field-trip-george-ciscle-on-the-art-of-elizabeth-talford-scott>

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WINTER • JAN – APRIL 2024

Tuesday, March 5, 2024

GUESTS WELCOME

11:00 am via Zoom

William Merritt Chase and the International Style

Aneta Georgievska-Shine, professor of art history, University of Maryland

With a career that straddled two continents and two centuries, William Merritt Chase (1849–1916) was in many respects “a citizen of the world.” Renowned in international art circles, he was a brilliant observer of contemporary life, an innovative painter, and an influential teacher. His multifaceted practice ranged from striking portraits and still lifes to glorious urban park scenes, landscapes, and interiors.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, March 12, 2024

GUESTS WELCOME

1:30 pm The Women’s Club of Roland Park (4500 Roland Ave) & Zoom

Known But Unknown: Sarah Sze: Building the Ephemeral

Valerie Fletcher, emeritus senior curator, Hirshhorn Museum

Known But Unknown is a series on four contemporary artists (three of whom are working today) curated by Kristen Hileman.

The contemporary artists that will be addressed in this series are well-known but also challenging and difficult. The Walker Art Center’s statement on exhibiting and looking at contemporary art is informative: “Contemporary art is art made today by living artists. As such, it reflects the complex issues that shape our diverse, global, and rapidly changing world. Through their work, many contemporary artists explore personal or cultural identity, offer critiques of social and institutional structures, and even attempt to redefine art itself. In the process, they often raise difficult or thought-provoking questions without providing easy answers. These works often challenge our ideas about what art should look like or how it should behave. Curiosity, an open mind, and a commitment to dialogue and debate are the best tools with which to approach a work of contemporary art. Whether you are surprised, perplexed, or thrilled with the contemporary art that you see, remember, every artwork was once contemporary.”

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The first lecture in the series - led by Valerie Fletcher - focuses on the work of Sarah Sze. For more than two decades the New York-based artist Sarah Sze has been using humdrum objects from daily life---such as paper clips, string, toothpicks, construction paper, and torn photographs---to construct complex installations that require patience and focus to appreciate. This lecture by Valerie Fletcher, Emeritus Senior Curator of the Hirshhorn Museum, tracks the artist's evolution from single-work niche compositions to larger assemblages incorporating photography and video. Dr Fletcher will offer a detailed analysis of individual works to articulate how Sze transforms our perceptions of unremarkable items into intriguing, even wondrous, environments. Sze's accumulations of objects in delicate structures suggest imaginary worlds, often perilously fragile. The lecture includes images from Sze's 2023 retrospective at the Guggenheim Museum and situates her aesthetics in the context of historical modern art and other contemporary artists.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, March 19, 2024

GUESTS WELCOME

1:30 pm Central Presbyterian Church (7308 York Rd @ Stevenson Ln) and Zoom

Some Old Curiosity Shops: Whistler, Streetscapes, Urban Change

David Curry, 2020–21 Senior Fellow at the Colby Museum's Lunder Institute for American Art

Highly detailed, narrative pictures were the norm when James McNeill Whistler (1834-1903) exercised a seductive economy of means to depict small, independent commercial venues during the second half of his career. His most accomplished shop-front pictures feature strict geometries, suppressed detail, flattened spaces, and close cropping. Not surprisingly, these influential works are counted among the artist's most formally advanced compositions. Dr. Curry's talk considers why so determined a modernist addressed the past rather than the present when it came to the urban scene, not only in London, but also in Amsterdam, Brussels, Paris, and elsewhere.

\$15 fee for guests and subscribers (no fee for members)

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WINTER • JAN – APRIL 2024

Thursday, March 21, 2024

MEMBERS ONLY

10 am – 4 pm

Members' Day Trip to D.C. – Addressing Change: Whistler: Streetscapes, Urban Change at the NMAA & a visit to the Rubell Museum's Singular Views: 25 Artists
David Curry, 2020–21 Senior Fellow at the Colby Museum's Lunder Institute for American Art

Join curator David Curry on a guided tour to discuss the National Museum of Asian Art's unparalleled collection of works by American expatriate artist James McNeill Whistler (1834–1903) in a groundbreaking exhibition that explores European cities in an era of rapid change. The show brings together oil paintings, watercolors, pastels, and prints - some on view for the first time in the museum's history - documenting the artist's career-long fascination with urban landscapes undergoing drastic transformations at the end of the nineteenth century.

Change is also at the center of the work on view at the Rubell Museum. During this day trip members will engage in a self-guided tour of *Singular Views: 25 Artists*. Drawn entirely from the Rubells' unparalleled and ever-growing collection of contemporary art, *Singular Views* encompasses over 120 artworks across media, through solo presentations by Jenny Holzer, Matthew Day Jackson, William Kentridge, Raymond Pettibon, Hank Willis Thomas, Mickalene Thomas, and John Waters among others.

\$75 fee, members-only; register online here:

<https://www.artseminargroup.org/payment-by-credit-card/registration/members-day-trip-to-dc-whistler-singular-vision>

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Wednesday, March 27, 2024

GUESTS WELCOME

11:00 am Central Presbyterian Church (7308 York Rd @ Stevenson Ln) and Zoom

William Harnett and Trompe l'Oeil Painting

Aneta Georgievska-Shine, professor of art history, University of Maryland

An Irishman by birth, William Harnett (1848-1892) is arguably the most important still-life painter in America of the last quarter of the nineteenth century. Using illusionistic techniques with painstaking attention to every detail, he became the most famous practitioner of this genre during his lifetime. His accomplishments impressed not only the public but had a decisive influence on a whole range of other painters of his generation.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, April 2, 2024

GUESTS WELCOME

11:00 am The Women's Club of Roland Park (4500 Roland Ave) & Zoom

Peto, Haberle, and the Philosophical Aspects of the Humblest of Paintings

Aneta Georgievska-Shine, professor of art history, University of Maryland

Among the numerous still-life painters influenced by William Harnett, the two most intriguing ones are John Frederick Peto (1854-1907) and John Haberle (1856-1933). Though both artists were quite prolific, they have only recently begun to receive the critical attention they deserve. Many of Peto's trompe l'oeil compositions were often misattributed to Harnett despite his subtle stylistic differences such as his models - rendered in softer, more luminous colors - and the almost poetic quality of his compositions. Haberle's meticulous still lifes are likewise full of details that point to his keen wit and conceptual sensibility. In this lecture, we consider how these two artists used the humble stuff of life to address deeper, philosophical questions about reality and representation.

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Tuesday, April 9, 2024

GUESTS WELCOME

1:30 pm The Women's Club of Roland Park (4500 Roland Ave) & Zoom

Known But Unknown: Resistance and Form: The Matthew Barney Workout

Kristen Hileman, independent curator

Often characterized as an inscrutable artist, Matthew Barney consistently explores the use of resistance to break down and rebuild form both in sculpture and in life experience. Independent curator and educator Kristen Hileman will follow this thread in Barney's work from his signature *Cremaster Cycle* through *Secondary*, a media installation presented in the artist's studio during the summer of 2023. Hileman will also consider how Barney expands the boundaries of sculpture and develops a unique iconography by entwining landscape, cinema, sound, dance, and popular culture. If you have ever wondered if entertainment guru Martha Stewart, Oakland Raiders safety Jack Tatum, Bond girl Ursula Andress, or author Norman Mailer have influenced the upper echelons of the art world, this is the talk for you.

\$15 fee for guests and subscribers (no fee for members)

Thursday, April 11, 2024

MEMBERS ONLY

1:30 pm, Baltimore Museum of Art (10 Art Museum Dr)

Members' Program: Joyce J. Scott: Walk a Mile in My Dreams

Cecilia Wichmann, associate curator of contemporary art, Baltimore Museum of Art

Joyce J. Scott: Walk a Mile in My Dreams, is a 50-year career retrospective of artist Joyce J. Scott, one of the most significant artists of our time. Co-organized by the BMA and Seattle Art Museum (SAM), this exhibition was developed in close dialogue with the Baltimore-based artist and her collaborators to reveal the full breadth of Scott's singular vision through more than 120 objects from public and private collections across the United States. The exhibition will feature significant examples of the artist's sculpture - both stand-alone and wearable pieces - alongside a new installation and performance footage, garments, prints, and materials from Scott's personal archive.

Joyce J. Scott comes from a long line of makers in her family who created beautiful, functional objects in their quest for freedom out of slavery, sharecropping, migration, and segregation. A companion exhibition of Scott's mother's work, *Eyewinkers, Tumbleturds, and Candlebugs: The Art of Elizabeth Talford Scott* will be presented at the BMA.

No fee, members-only; registration information to come.

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Tuesday, April 16, 2024

GUESTS WELCOME

1:30 pm The Women's Club of Roland Park (4500 Roland Ave) & Zoom

Repatriation, Restitution, Reparations: Explaining Cultural Property Practice in the 21st Century

Kevin Tervalá, chief curator at the Baltimore Museum of Art

In the last several years, issues surrounding the repatriation and restitution of cultural heritage have become hot topics in the art world and have made national headlines around the world. This lecture overviews the history of repatriation and restitution in the United States and examines the ways in which museums, state authorities, and private collectors have responded to shifting norms and best practices.

\$15 fee for guests and subscribers (no fee for members)

Tuesday, April 23, 2024

GUESTS WELCOME

1:30 pm The Women's Club of Roland Park (4500 Roland Ave) & Zoom

Known But Unknown: Nancy Holt's Spinwinder: What Lies Beneath

Rebecca Uchill, director of the Center for Art, Design, and Visual Culture at UMBC

In 1991, artist Nancy Holt completed her most personal public sculpture, *Spinwinder*, a commission for the college campus that is now UMass Dartmouth. For years, rumors circulated of a "time capsule" buried beneath the sculpture. This lecture tells the story of a multi-year curatorial and research project that spanned archives, neighborhood lore, technical reconstructions, and various community engagements to unearth more information about *Spinwinder* and its buried materials and to restore the artwork in the spirit of Holt's original intention.

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WINTER • JAN – APRIL 2024

Tuesday, April 30, 2024

GUESTS WELCOME

1:30 pm via Zoom

Known But Unknown: Art as Empathy - Doris Salcedo and Sculptural Revelation

Jennie Hirsh, professor of modern and contemporary art at the Maryland Institute College of Art

This lecture will focus on Doris Salcedo (b. 1958), a Colombian artist whose sculptures and installations have systematically addressed themes of trauma, violence, and oppression in her native Colombia and beyond as filtered through social, racial, political, and historical inequities as well as specific crises and events. Informed by careful research and personal interviews, Salcedo's objects and spatial manipulations combine and transform the vestiges of pain and suffering with sculptural forms and experiences that not only memorialize loss but also enact empathy. Key works and projects to be addressed include *Noviembre 6 y 7* (2002), *Shibboleth* (2007), her commission for the Turbine Hall at the Tate Modern, and *Disremembered X* (2020-2021), as well as additional individual projects and site-specific interventions.

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